

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO WIND SYMPHONY

JOINED BY THE BRASS CHOIR

STEPHEN CHENETTE, CONDUCTOR

ANITA MCALISTER, TRUMPET

MACMILLAN THEATRE, SUNDAY, OCTOBER 17, 1982

3 P.M.

PROGRAM: EUROPEAN WIND MUSIC

Fanfare
for Musicweek in Vienna, 1924
the Brass Choir

RICHARD STRAUSS

Symphony No. 19, Opus 46
1. Maestoso-Allegro Giocoso
2. Moderato
3. Andante serioso
4. Poco maestoso Vivo

NIKOLAI MIASKOWSKY

INTERMISSION

Dionysiaques, Opus 62

FLORENT SCHMITT

Florentiner March, Opus 214
Grand Marcia Italiana

JULIUS FUCIK

Marche Lorraine

LOUIS GANNE

Thunder and Blazes
(entry of the Gladiators)

JULIUS FUCIK

Concerto no. 2 for trumpet
1. Mesto - Concitato
2. Grave
3. Giocoso

ANDRE JOLIVET

ANITA MCALISTER, Trumpet

ANITA MCALISTER is a fourth year student in the Performance course, and studies with Stephen Chenette.

RICHARD STRAUSS (1864-1949) composed four works for large symphonic brass ensembles. The Fanfare for Musicweek in Vienna is very unlike the typical fanfare: it reaches its first fortissimo only nine bars before the end. It is solemn and slow, stately and dignified, with long themes and over-lapping ideas, and requires great control on the part of the performers.

NIKOLAI MIASKOWSKY (1881-1950) was a Russian composer whose teachers included Gliere, Rimsky-Korsakov, and Liadov, and his pupils (during twenty-nine years as professor at the Moscow Conservatory) included Katchaturian and Kabelevsky. In all, he wrote twenty-seven symphonies, and No. 19 (his only symphony for band) was composed in 1939.

FLORENT SCHMITT (1870-1958) was a French composer influenced by both German Romanticism and French Impressionism. Dionysiaques was composed in 1913 (the same year as Stravinsky's The Rite of Spring), and the title refers to Bacchanalian revelry. It has been rescored to fit the instrumentation of North American bands by Guy Duker.

Marches have long been part of man's expression of motion - and emotion through music. They come in all sizes, shapes, and descriptions; some are slow, others are fast; some create an atmosphere of great dignity while others reach with equal effectiveness for the lighter side. The dead who do not hear them have inspired many of man's most noble creations in their honor, while today's gridiron heroes - impatient to wrest the field from the band - casually toss footballs amongst the bandmen as they parade to the tunes of victory.

Their structure, evolving out of music's past, grew to serve the functional needs of early 19th century European military units which sought appropriate music to accommodate troops on parade or in formal regimental review. Here is where the four or eight-bar attention getter that we call an introduction became its traditional beginning. These preliminary measures, frequently a fanfare, let everybody know that lots of things were going to happen on count nine; together with sometimes impressive (if unintelligible) shouting of commands they served to get a regimental review under way and proceed to keep it moving at a steady pace. Here, too, is where the steady and heavy boom-boom-boom of the bass drum was employed to keep all left feet persistently following the right. This, too, is why we do not have marches in pulses of five or seven - or any other "odd" metered cadences. Here is where those four-square features of form were established that are rarely altered. On the parade ground it was also decided that whatever music was played would be printed on the smallest possible piece of paper. All of these conditions and more have dictated the rules of the march game for the past century and a half.

JULIUS FUCIK (1872-1916) had a short and brilliant career, during which he served as bandmaster to the 86th Hungarian Infantry Regiment at Budapest. Three of his marches have become standards (Children of the Regiment is the other), and Thunder and Blazes has become inseparably wed to the circus. Marche Lorraine, by

LOUIS GANNE (1862-1923), is one of the great regimental marches of the world and towers among those by French masters of the form. (Comments on the marches are by Frederick Fennell, who, more than anyone else, has been responsible for the current revival of the band as a serious concert organization).

ANDRE JOLIVET (1905-) studied with Edgar Varèse and joined with Olivier Messiaen and Daniel Lesur to form a group which eventually became La Jeune France. In 1945, he was appointed director of music at the Comédie-Francaise. The Concerto No. 2 for Trumpet is in the spirit of jazz, but filtered through the sensibilities of a brilliant and witty serious composer. The accompanying ensemble resembles a large jazz band, and all of the parts are soloistic, requiring considerable virtuosity from every player.

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Flute

Diane Aitken, Toronto
Christene Feierabend, Oshawa
Michelle Frensch, Grimsby
*David Gerry, Hamilton
*Jeanette Hirasawa, Hamilton
Liza Lorenzino, Swift Current,
Saskatchewan
*Nancy Reicken, W. Vancouver
*James Selkirk, Toronto
*also piccolo

Oboe

Scott Duffus, Kenora
Genevieve Graham, Toronto
Shelley Weaver, Toronto

English Horn

Genevieve Graham, Toronto
Peter Voisey, Ottawa

E flat Clarinet

Frank Boccitto, Toronto
Katherine Carleton,
Peterborough

B flat Clarinet

Martin Arnold, Toronto
Marc Becker, Toronto
Katherine Carleton,
Peterborough
Wilf Kauffman, Scarborough
Zack Moss, Toronto
Jeff Reilly, Toronto
Don Ross, Edmonton
Wayne Toivonen, Thunder Bay
Scott Whittington, Midland

Bass Clarinet

Zack Moss, Toronto

Bassoon

Wendy Rose, Peterborough
Alan Stauss, Alexandria, Va.
Carol Ann Turton, Alexandria, Ont.

Contra-Bassoon

Wendy Rose, Peterborough

Alto Saxophone

Brian Crone, Toronto
Jean Ducharme, Beloeil P.Q.
Wendy Rothwell, Toronto

Tenor Saxophone

Mark Tooker, Brockville

Baritone Saxophone

Bernardo Padron, Ottawa

Trumpet

Doug Court, Toronto
Jim Gardiner, Sault St. Marie
Mary Eyered, Rexdale
Jonathan Freeman-Atwood, Surrey, U.K.
Mary Jay, Bedford, N.S.
Keith Mayo, Montréal
Craig Penrose, Seattle, Wa.
Peter Sutherland, Fort Erie
Bill Thomas, Toronto
Geoff Thompson, Stratford
Jens VanVliet, Toronto
Michael White, Vancouver, B.C.

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French Horn

Anne Bonnycastle, Toronto
Susan Freeman, Didsbury, Alta
Margaret Howard, Calgary
Mike Ibsen, London
Tacey Kobayashi, Kitchener
Geoff Leader, W. Vancouver
Mary Lee, Toronto
Alyson McCauley, Scarborough
Janet Parker, Toronto
Jamie Sommerville, Toronto
Neil Spaulding, Toronto
Eleanor Stubley, Mississauga

Trombone

Steve Armstrong, Oshawa
Tim Cunningham, Toronto
Greg Farruggia, Toronto
Bob Houghton, Thornhill
Kathryn MacIntosh, Fredericton N.B.
Ken Read, Kirkland Lake
Kevin Sharp, Toronto
John Wilson, Toronto

Euphonium

Susan Dustan, Bowmanville
Kevin Sharp, Toronto
John Wilson, Toronto
Roman Yasinsky, Toronto

Tuba

Bruce Alcock, Mt Pearl, NFLD
Ian McIntosh, Toronto
Paul Sylvester, Toronto

String Bass

Dan Brennan, Toronto

Piano

June Chow, Hong Kong

Harp

Julie Umbrico, Toronto

Percussion

Michael Bakan, Bella Coola B.C.
Michael Coté, Guelph
Tevor Tureski, Regina
David Bradshaw, Toronto

Manager/Librarian

Alyson McCauley

Next event: Jane Coop, piano
Tuesday October 19, 8 p.m. Walter Hall

Next Wind Symphony Concert
Sunday January 23, 3 p.m. McMillan Theatre